

# The Nation and THE ATHENÆUM

## Reviews.

ATHENS AND LONDON.

**Essays and Addresses.** By GILBERT MURRAY. (Allen & Unwin. 10s. 6d. net.)

MODERN liberalism is in sore need of new prophets ; and it is not unlikely that it will gain them from directions that are unexpected. Certainly few people have enriched its consciousness in quite the same way as Professor Murray. He is one of the outstanding instances in our own time of a man who has brought a special cultivation in a study a little remote from the ordinary pursuits of the age to making clear the truths that age is most likely to neglect. Professor Murray is exactly what one understands by a great humanist ; the past he has so richly explored is linked to the service of the coming generations. And that, it may be remarked, is in the great tradition of humanism. No one is likely to belittle the immense services to scholarship of men like Porson and Bentley. But we owe a qualitatively different kind of respect to those who, like Scaliger and Casaubon, were not only great scholars, but soldiers in the war of human freedom precisely because they were scholars. For Cobet there was no real world outside the texts and his emendations to them ; his scholarship was an instrument which, however exquisite, was not instinct with a love of his fellow men. But, whatever is to be urged against Professor Murray, whether he has been tracing the historic fortunes of the Greek epic, or translating the mind of a Greek who heard the thunderings of Cleon into some of the best prose of our generation, he has always been a fighter in the struggle for liberal-mindedness. It is a proud and noble record.

This volume of essays is, in a way, a summary of his work ; for it reveals, and always with distinction, the varied paths through which he had made his way to his goal. What in them is above all important is not so much the particular discussion, even when, as in the brilliant paper on Aristophanes and the War Party in Athens, we have a superb piece of historical reconstruction ; what, above all, is important is the general attitude of mind these essays reveal. Professor Murray is a liberal to whom the vital aspect of his faith is its regard for the inherent dignity of the human soul. This attitude implies, above all, an insistence that the primary care in the organization of our institutions must be respect for conscience. It is, as a consequence, against every act which attempts the degradation of conscience that he is adamant. What he values is the attitude of men like Mahatma Gandhi and Stephen Hobhouse, who follow the right as they see it, and deny, as the essence of their creed, that justice and violence can ever go hand in hand. It is, in fact, the torch of reason that Professor Murray holds above us. Of force, blind impulse, passion, he will have nothing ; they are not of the spirit, and, like all gross things, they are wasteful and transient. They do not secure that inward freedom which is alone ultimately important and comes from the unfettered opportunity of the personal soul to discover its dignity through research into knowledge. "The chains of the mind," says Professor Murray, "are not broken by any form of ignorance. The chains of the mind are broken by understanding." But understanding involves a way of peace and co-operation. It means a doctrine of love instead of a gospel of hate. It means inquiry into ugly and repulsive things, not a shrinking from them. Fear is

the foe of reason ; and the foes of reason are the enemies of freedom.

The liberalism of which this creed is a vital expression has splendid traditions as part of its heritage. It was this liberalism which stood by Mazzini in his struggle for Italian liberty ; which denounced the intolerable policy of Disraeli in the Near East ; which opposed, in the face of national outcry, the shame of the South African war. It has always meant the destruction of oppressive barriers. Freedom for women, religious toleration, educational opportunity, political equality—for all of these it has battled as the substance of its ideals. And one can see throughout Professor Murray's pages how intimate a loyalty he has had to the men who fought these battles, how eagerly his faith has made their victories his own. For him each struggle has found its justification because, ultimately, it has meant an increase in the number of free minds who add to the State decision the instructed judgment of their conscience. He has never doubted the ultimate nobility of human nature, could it but be untrammeled by the errors of the past. And, rightly, he has always held that to free ourselves from the errors of that past we must first seek to grasp its meaning. History, in fact, is to the true scholar above all a philosophy teaching by example. The student of the Peloponnesian war can see in the narrative of Thucydides the ruin of a civilization in not dissimilar fashion and from not dissimilar causes from those which seem likely to cause our own downfall. The veriest "Die-Hard" can see the cruel wrong that Athens did to Melos. But only a liberal rationalism will teach him to see the Melos at our own gates.

A mind that can teach these things with generous and passionate sincerity may be truly called a national asset. The liberalism Professor Murray symbolizes has understood where nationalism is justified, where the treatment of inferior races becomes a sacred trust, where obvious political discrimination is vicious and obsolete. It has, as yet, ceased at that point to be creative. It has been rightly individualistic wherever social organization has sought to place limits to the working of the mind. But there is a sense in which it has been prisoner to its own logic. For it has failed to realize that the type of mind it is zealous to protect is the essential result of training, and that training implies leisure and material comfort to which most men have as yet no access. Athens died because her civilization was founded upon slavery ; but our civilization has, at bottom, a fragility due to causes only quantitatively different. The Athenians followed Cleon, as our generation follows the makers of the Peace of Versailles, because they had not been trained to see that the only ultimate triumphs are those of the mind. They grasped at the shadow of material success by surrendering the substance of spiritual rightness. To do differently they must see, as Plato saw, that "the one great thing" is education. But it is now commonplace to insist that you cannot make education creative for the mass of citizens in a society of which the dominating motive is personal acquisitiveness. For that involves the sacrifice of the many to the few, and where leisure, cultivation, insight, are the corollary of that disproportion, the mass inevitably is harnessed to the pursuit of the means of life and cannot know the effort to live well. The city where rich and poor, man and woman, Athenian and Spartan, are all equal and all free, and where men . . . have wings : that is the dream of Professor Murray, as it was the dream of his Athenian forerunner. But the conditions of its realization are rooted in an economic psychology to which,

as yet, liberal thought has turned a deaf ear. It will not become the treasured possession of humble men until they are trained to the perception of its splendor. And they will not be trained until liberalism has freed their bodies from prison, as in the last three hundred years it has freed, at least in part, their souls.

H. J. L.

### ASSORTED POETRY.

**Poems: 1916-1920.** By JOHN MIDDLETON MURRY. (Cobden-Sanderson. 6s. net.)

**Music: Lyrical and Narrative Poems.** By JOHN FREEMAN. (Selwyn & Blount. 7s. 6d. net.)

**The Island of Youth, and Other Poems.** By EDWARD SHANKS. (Collins. 5s. net.)

MR. MURRY's volume being the smallest of the three, and also virtually his first public appearance in this character, the two winners of the Hawthornden Prize may appropriately yield to him priority of consideration. From a writer of his incisive power, even though the special gift of poetry were lacking in him, it would be natural to expect a vivid and determined manner in verse; but that is what we do not find. The majority of his twenty-three poems are static and indeterminate. He does not sufficiently warm us with observation of humanity's and nature's outward mark by way of preparing us for his rarefied explorations in the spirit; he climbs, and knocks away the ladder. Clogging mortality, the "weary lie of things terrene," are his enemies, and he attempts, therefore, a poetry of thoughts. To impart emotion, even when analyzed, is a matter of illustration, of referring what is not familiar or observed experience to familiar and moving associations. Mr. Murry is, perhaps of intent, defective in this; his metaphor seldom sharper than, for an instance, "the dim branches of the fruited tree That grows within the garden of our soul." One of his best pieces, in which the impulse is clearest, most partakeable, most continuous towards a definite impression, is the reading of "Tolstoy"; but it is weakened in an unreasonable degree by the repetition of colorless epithets, such as "grim" and "mighty," and such idola as "death's grey, ghostly hound."

Mr. Murry doubtless realizes all this. The sonnet "Serenity," which perhaps may serve here as a taste of his rarest and happiest style, suggests that he has neared the realization:—

"I ask no more for wonders: let me be  
At peace within my heart, my fever stilled  
By the calm circuit of the year fulfilled,  
Autumn to follow summer in the tree  
Of my new-ordered being. Silently  
My leaves shall on the unfretting earth be spilled,  
The pride be slowly scattered that shall gild  
A windless triumph of serenity."

"Vex me no more with dreams; the tortured mind  
Hath turned and rent the dreamer. Foreordain  
My motions, and my seasons solemn lead  
Each to his own perfection, whence declined  
Their measured sequence promise shall contain,  
And my late-opened husk let fall a seed."

It seems a pity that Mr. Murry should not have walked, poetically, in the light of his beautiful sonnet; or at least recorded with his dreams his sense of "sun, and sky, and breeze, and solitary walks, and the greenness of fields, and the delicious juices of meats and fishes, and society, and the cheerful glass, and candle-light, and fireside conversations."

Better endowed with the quality and use of sensuous observation, Mr. Freeman, a voluminous poet for his period, is not free from much of Mr. Murry's faultiness. His poetry too often is likened unto a vapor which has not been chaliced into shining dew. To have our grumble out, we would condemn his verbosity, which is simultaneous with a vocabulary none too extensive; his frequent lame endings to poems which start with a strong impulse, or the promise of one; his lapses into vague gestures of rural enjoyment; and his unwieldy moralizations. As blank verse in a passage of prose is said to signify the weariness of the writer, so perhaps do frequent harpings on an epithet or phrase which scarcely deserves inclusion at all, in the case of a poet. Mr. Freeman

perhaps touches his worst in this respect in a descriptive-narrative poem called "St. Bartholomew," over five hundred lines long. These lines are nothing but concatenation. For a fair example here are five:—

"And in the midst a desolate square was set.  
Were now familiar trees, dense forest trees  
Of heavy growth, massy and black with jet  
And stirless massy shadow, save the breeze  
Sighed suddenly. Here too was change and change."

Our marginal notes are: "Massy," twice; in the preceding stanza "masses," in the following stanza "mass." "Stirless," in the following stanza again. "Shadow," used in the two preceding and the following stanzas. "Were now": why this misplacement? one of Mr. Freeman's mannerisms. It obscures the sense and has no metrical excuse. "Dense forest trees" implies "of heavy growth." "Black" or "jet" must go. What is the distinction latent in "change and change"? In short, we had to give up making marginal notes to this poem until the Christmas holidays. Let us add here our doubts of many of Mr. Freeman's metrical licences. Quotation is the shortest method. These occur in eight iambic couplets:—

"As soft, as clear, bat, owl, and swift rabbit whipt. . . .  
When Morning lifted wide eyes on the wet air. . . .  
Andrew is gone. Rising early yester dawn. . . ."

Such mouthfuls are not licensed, but licentious.

And all this prospect of possible stricture (we do not pursue every line that we might) is puzzling indeed. For, in point of expression, emotion, and subtle music, we have set our asterisk against eleven of Mr. Freeman's seventy-one poems—a very handsome proportion, if time justifies it—as memorable and beautiful. As we gave a sonnet of Mr. Murry's so we may quote one by Mr. Freeman, and, at the same time, declare our personal delight in those harmonious, original lyrics "Rise Now" and "Song of Renewal." The sonnet is not less eloquent:—

"I am that creature and creator who  
Loosens and reines the waters of the sea,  
Forming the rocky marge anon anew.  
I stir the cold breasts of antiquity,  
And in the soft stone of the pyramid  
Move worm-like; and I flutter all those sands  
Whereunder lost and soundless time is hid.  
I shape the hills and valleys with these hands  
And darken forests on their naked sides,  
And call the rivers from the vexing springs,  
And lead the blind winds into deserts strange.  
And in firm human bones the ill that hides  
Is mine, the fear that cries, the hope that sings.  
I am that creature and creator, Change."

Mr. Freeman's experiments with internal rhyme are decidedly pleasing; but we outrun our limits.

We now come to Mr. Shanks, and must at once introduce his book as displaying a surer hand and stronger impulse. His poetic shoot is highly trained, nor must that phrase be interpreted in the cold sense; he never deserts the clarity and proportion of classical literature. His aspect is imaginative, though not too greatly aspiring; while he does not often surprise the reader with a breath-taking moment, his work maintains no uncertain glow of felicity. The music of his verse is clear and fresh and fitting. That economy which characterizes his best work can indeed be emphasized into parsimony; hence probably his failures, among which we reckon the dull description of "Nightjars." The last stanza of that poem effectively damns its faint effect when a dark shape

"Slides across our path, a moving clot of night,  
His wings knocking loudly as he flies along,  
Startling the stillness. And he fades out of our sight,  
And in his shadowy thicket resumes the song."

Once too, in the bleak apologue "The End," we are at a loss. The poet dreams that as he stands in a wood a rider and horse pass slowly by. The horse is ancient, and apparently "all in." The rider is also a typical veteran, thin and unkempt. He keeps his eyes fiercely on a cup which is wrapped in rags from others' scrutiny. After this dejected couple follow multitudes of everyday people, not so tumultuously as the rats after the Pied Piper, but willingly. After these come quadrupeds, reptiles, and birds. Then the trees—"the gouty oaks begin to move," and follow the crowd; in short, the poet discovers himself alone on a dreary, desert earth. Last, a vast shape approaches, studying an open book. He reaches the Last Man, already a fleshless spirit; he closes

the book. "Then there was nothing." Obtuse that we are, we flounder in this allegory. Who is the rider and what does his cup symbolize? Wherefore does the animate world follow him, whither wending? We can only hazard a wide solution. Is the answer Eugene Aram's "Remember, this was nothing but a dream"?

However, our hindrances in reading this collection of poems have been very few. Such a sensitive and warm feeling pervades almost every one, and still there recurs such an active imagination, that a quotation might come from almost any page. Since we have given sonnets by Mr. Murry and Mr. Freeman, a sonnet may well end our remarks on Mr. Shanks:—

"The dying man, whom all give up for dead,  
Sees how his world a little circle grows,  
The fire's warmth falling on the quiet bed,  
The sunlight on the wall—sees not, but knows  
How at his window the trees bud and leaf,  
And clouds march in procession through the sky,  
Knows, but sees none of these, and his belief  
Fails, and he chides his brain for fantasy.  
But should he rise at length, should he awake  
From that dark sleep and visit once again,  
Feeble and slow as a new-sloughing snake,  
What were before but hill and sky and plain,  
He finds and hails, at each revealing turn,  
Gold plains and skies like gems and hills that burn."

Clear and full, it reminds us of gems in the Greek Anthology.

### SOME GREEK SALVAGE.

**New Chapters in the History of Greek Literature: Recent Discoveries in Greek Poetry and Prose of the Fourth and following Centuries B.C.** Edited by J. U. POWELL and E. A. BARBER. (Oxford: Clarendon Press. 10s. 6d. net.)

HISTORIES of Greek literature mostly make their *explicit* with Demosthenes and Aristotle. The subsequent decay of Attic prose, the most subtle and lucid instrument of thought, is an insufficient excuse for this abrupt close, and recent discoveries have given a quietus to the excuse. The aim of the present volume, seemingly, is to lighten the task of some future historian of literature and to provide the professed scholar with a convenient handbook to works, mostly fragmentary, which were unknown to our fathers. We must be allowed to regret that the ten contributors to this volume did not set themselves the task of completing the story of Greek literature. As it is, their work appeals to a small and diminishing class, for, since many of the cited passages are not provided with English versions, the book will be of little use to those who can read the Greek authors only in translations. Nor, indeed, can such readers be expected to linger over a stray bone from a lost organism. Aristotle's treatise on the Athenian Constitution is nearly complete, but is not of universal interest, while the *Mimambi* of Herondas, realistic scenes from life, are hardly literature of the first rank.

Mr. E. M. Walker's essay on Aristotle's treatise, as might be expected, lacks neither learning nor acumen, and manifestly he is minded to account this treatise the most important of the discoveries. This is an historian's view. Many students of literature are more interested in the remains of Menander, whether for his own sake or for his place in the history of the drama, or for his influence, through Latin adaptations, on our own sentimental comedy. It is true that Richard Cumberland and his contemporary sentimentalists, lacking as they did the genius of Terence, had only a temporary vogue, and that Falkland and Julia in "The Rivals," perhaps designed in the spirit of satire, are no longer tolerable upon the stage; but the fashions of the past must still form a branch of study. It is unfortunate that of the five comedies of Menander, now partly recovered from oblivion, none is so complete as to make us certain of the whole action, but enough remains to uphold a judgment on his plots and his characters. Long ago Goethe saw that one of his chief characteristics was cheerfulness. This view was attacked upon the double ground that the remains were too scanty to justify it, and that cheerfulness was not a characteristic virtue—for a virtue it is—of the Greeks. Your Athenian, it was said, could hold both his sides with laughter, could revel in the wildest extravaganza, and could be very merry in his cups, but for daily and commonplace

cheerfulness he was incapacitated by an inherited strain almost melancholic. This view, of whatever period of Athenian history it be assumed, seems to be, at the best, an exaggeration. The old yeoman in the earliest of Aristophanes' extant plays makes it the gravamen of his charge against the war that merriment has been driven out of his life. Penned as he is within the city walls, he cannot keep the village feast and get drunk at his ease. Merriment, of course, differs from cheerfulness, but it must not be assumed that a man seeks to be merry because he does not know how to be cheerful. This yeoman, at any rate, did not subscribe to Johnson's doctrine that no man is happy save when he is drunk. Like the old Acharnian of the chorus, he could find pleasure enough in the care of his vines, olives, and figs. Menander, writing a century later than Aristophanes, lived in a society where the wealthier class was more changed than the mass of the people. Horseplay and the broad jest were still the staple amusement of the poorer Athenians, and Philemon, by pandering to their tastes, usually carried off the prize from Menander, who appealed rather to the small class of what may be called the Athenian nobility. This class undoubtedly had its defects. The loss of national greatness, while it had not much impaired the material means of the Attic landowner, had distinctly lowered his ideals. Most of the class were eager to add to their incomes—the richer by mining and other speculations, the less rich by serving as *condottieri* in Asiatic wars. Both sets lived on the edge of peril without the true adventurer's delight in that position, and there must have been many in whose lives cheerfulness was not the dominant note. Yet even the evidence which has always been extant should have shown that cheerfulness was no impossibility for an Athenian in the days of the Diadochi. A familiar example is supplied by one of the elder pair of brothers in the comedy which Terence adapted from Diphilus. He had aimed at an unruffled life, had kept black care at a distance, and was disturbed only by a creditable anxiety for the safety and well-being of his adopted son. Goethe had ground enough; and his verdict is amply justified by the recovered pieces of Menander. Menander's is no highly exalted view of life. There are not many occasions for heroism, and passion is merely an evil. If you will be a Romeo you must take the inevitable consequences of your headstrong and irrational behavior. But Menander has the sympathy and tenderness of the true dramatist, never thinks that only the rich and great are worthy of his notice, and always has a warm place in his heart for the loving peasant and the faithful slave.

We note with pain that some of these writers on Greek literature have but scanty regard for the King's English. One tells us of a person "whom Leo rather improbably thinks may be Satyrus himself." Another writes "this alone" in the sense of "only this," and one of the editors is so careless as to say "either in the sense of prospering or detecting the scout." Alas! *quis custodiet?*

### TRAVELLERS' TALES.

**Travels in the Two Last Centuries of Three Generations.** By S. R. ROGET. (Fisher Unwin. 16s.)

WHEN steel springs were first tried on coaches somewhere about 1780, there was a good deal of complaint. Boulton, James Watt's partner, wrote indignantly about "the new improved patent coach, a vehicle loaded with iron trappings and the greatest complication of unmechanical contrivances jumbled together that I have ever witnessed. The coach swings sideways with a giddy sway, without any vertical spring, the point of suspense bearing upon an arch which is called a spring, but it is nothing of the sort." It sounds bad; but we wonder whether Mr. Boulton was not, like most of us, rather conservative, and refused even to try to adapt himself to the new motion. Certainly most improvements, as well as most changes, in coaches or carriages, or from coach to train, from horse-drawn to mechanically propelled vehicles, have been greeted with severe criticism. Sometimes the criticism, helped by circumstance, has resulted in the postponement of changes for the better. Mr. Roget, who has gathered in this volume the travel-diaries and letters of his parents, grandparents, and great-

grandparents, reminds us that between 1829 and 1836 there were a fair number of steam-coaches plying on the English roads; but their successful progress was prevented by the prejudices of the bigoted and the arrival of the railway. Similarly, the practical development of the bicycle was delayed for years by the vehement ridicule which greeted the early velocipede.

Unfortunately, none of the Rogets, not even Peter Mark, author of the "Thesaurus" and Secretary of the Royal Society, were good travellers. No doubt they enjoyed themselves; but they had not the art of making their journeys entertaining in their letters or diaries. Nothing in these pages compares with the excellent "Diary of an Invalid"—book which should be reprinted—in which Henry Matthews gave so English and intelligent an account of Europe after Napoleon; there is nothing here to rival the shrewd comments on historical characters in that diary of an Irishwoman published last year; and as Mr. Roget leaves out most of his relatives' comments on the sights of Europe, we suppose that there is nothing in the papers which would throw any light on the Rogets' aesthetic tastes. Yet to those who like looking at family albums, who love to wonder precisely what Great-Aunt Jane thought of the Tuilleries, or whether Great-Grandfather John treated a Popish procession as a sound Protestant should, this book will have a faded interest; and it will also please the reader who likes to remember that in 1880 he "did" the chief cities of Italy for under a pound a day, or was robbed in 1897 of his tobacco by the soundlessly customs officers who guard the Italian side of the Simplon. The best of the travellers is certainly Peter Mark. He was held up in Geneva for a short time in the fateful summer of 1803, and encountered some unpleasant and dishonest officials. He expected to be sent to Verdun, but got his passport with a good deal of difficulty. He writes of his feelings towards the Commandant in a way worthy of the "Thesaurus":—

"I have at length escaped from their clutches! The Tygers of Africa are less to be dreaded, are less ferocious than these. Monsters vomited from the deep are less terrible. Demons commissioned from Hell to execute some infernal purpose and overrunning the earth, spreading wheresoever they go the calamities of plague, pestilence and famine, are milder and more to be trusted than they. The land is blasted which they tread upon. The air which blows from this accursed country is loaded with infection. All is blighted and corrupted by their envenomed touch. Dissimulation and corruption are in the van, perfidy and treachery pave the way, and ruin and horror are in the rear. Their track is marked by devastation and destruction. Death pursues their footsteps and swallows up what they leave."

What would Peter Mark have written had he been at Ruhleben, if he could summon up such industrious invective after a few weeks' detention in Geneva?

There are a few incidents in these travellers' tales which make the period seem even remoter than it is. It is oddly unexpected, for instance, to hear that in 1783 the voyagers met, near Longwy, "a Pilgrim dressed in dark brown, with cockleshells upon his hat and cloak, a bag for his provisions, a staff in his hand, and a wooden bottle by his side for his drink." To-day the Englishman is unlikely to meet any votaries of St. James of Compostella, except the unconscious little devotees who urge one, in London suburban streets, "to please remember the Grotter." It is a surprise, too, unless one happens to recollect Girtin's drawings, to hear that the Paris of 1802 was without any "foot pavement"; and we are frankly sceptical of the story related to Mr. Roget by a lady, who asserted that in 1822, when crossing the Channel, she was told that the only chance of saving her life was "to throw herself into the sea and swim ashore, a distance of about three-quarters of a mile." Peter Mark went to the United States in 1818, but his account of life there is singularly lacking in entertainment, except that at Cincinnati he encountered what must be one of the earliest instances of the "quick lunch"—when fifty of his fellow travellers "at the first clap of the bell rushed in, scrambled to the first seat, helped themselves to the first dish they laid hold of, pushed it back again, and having dispatched their meal as if they had been eating for a wager, left the room one after another, and in fifteen minutes no one was left at the table but ourselves."

#### A LOST OPPORTUNITY.

**The Mirror in the Dusk.** By BRINSLEY MACNAMARA  
(Maunsel & Roberts. 8s. net.)

In imaginative literature if the work of the artist is really to count it must be unlike any other artist's work, must strike its own definite and peculiar note, must, in some way, be unique. Yet if we were asked what quality is rarest in contemporary fiction, we should reply just this quality of individuality; therefore when we recognize it—the lyrical note, as one might call it—in the work of a young writer both our hopes and our curiosity are kindled; and we recognize it, to some extent at least, in the book now before us. Unfortunately, by itself, it is not enough. One may have a passionate feeling for music and be unable to play one's instrument, be hampered at every turn by an insufficient technique. The impression that "The Mirror in the Dusk" leaves upon us is that Mr. Macnamara has been hampered; the story is there, but only if we help him out with it; the book, as it stands, is at once much better and much worse than the average novel.

Yet if "The Mirror in the Dusk" is a failure, it is, at any rate, the most promising kind of failure. It comes to grief through no weakness either of imagination or of observation, but simply because Mr. Macnamara has not yet acquired a method. He is both too reticent and too diffuse. In the novel everything that does not help hinders, and there are pages and pages of "The Mirror in the Dusk" which do not help, which are to the real theme no more than the insets in an Arabian tale. The artist, one supposes, is just the man who makes the most of his gift, however slender, and Mr. Macnamara makes the least of his.

At the outset Mr. Macnamara selects four children, whom he introduces to us in his first chapter as trespassers on the land of Colonel Marlay, in search of crab-apples. There are two boys and two girls, Oliver and Seumas, Breedh and Fanny, and the whole tragic history is, we imagine, to be given to us through their lives. These lives are starved, warped, spoiled; and the bright flower of childhood develops into dwarfed and sorry fruit. They have had no chance. The tyranny of the land and of poverty is like a blight upon them. From boyhood Oliver has loved Breedh, and Seumas Fanny; but Seumas becomes a drunkard while Fanny is at work in America; and Oliver, in the end, marries Fanny, though he still loves Breedh; and Breedh, for the sake of the land he possesses, is given to Eugene Gavacan, a maniac. There is the elaborate training of the madman's child to murder his mother and her lover; there is horror, and there is squalor and treachery; and as we read we seem to see how it all could have been moulded into an unforgettable tragedy, gloomy and terrifying, but lit by a wild and beautiful light. Mr. Macnamara has not detached the figure from the clay. He has left it vague and chaotic. The subject is surely a big one; it is rich and suggestive. Yet, though Mr. Macnamara's book is short, he finds room for innumerable digressions, room to follow side-issues which are not perhaps padding, but which somehow suggest padding. He has this room simply because he scamps his main story, takes it up and drops it; so that in the end we see it full of huge gaps and rents. The subject is indicated, not treated. We know nothing, for instance, of Breedh's life with Eugene Gavacan, her insane husband. We know nothing of Eugene himself; hence those vivid and powerful scenes of the murder and the preparation for the murder largely miss fire, because they come to us as detached episodes, unrelated to anything else, without roots, not growing out of the story, but grafted on to it.

Mr. Macnamara has, in fact, no particular plan. Instead of the village Dheel and its life being focused in the four lives he selected at the beginning of the story, the two subjects are treated separately. Parts of the book are presented by direct narrative, and other parts are blurred and befogged, recounted, more or less retrospectively, in the manner of the essayist. Such musings, intermixed with anecdote, have a marvellous effect in chilling our interest in the real story. How can we be interested when the author's own interest has apparently sunk into abeyance? His method becomes that of the cinema writer, who breaks off his drama to show pictures of dreams, of episodes in the past, of episodes unconnected with the actors by any other thread than that they happen to have heard of them, unconnected even by that slender thread. It is



**Mr. PUNCH'S HISTORY OF MODERN ENGLAND** *Charles L. Graves*

With 500 Illustrations. Four vols. (Vols. 1 and 2 now ready, vols. 3 and 4 early 1922.) The set 65/- net.

**"PUNCH" DRAWINGS**  
By *F. H. Townsend*  
With a Foreword by J. BERNARD PARTRIDGE; about 300 humorous cartoons and drawings. 31/- net.

**A GENERAL HISTORY OF PORCELAIN** *William Burton*

Enriched with 32 Colour Plates, 80 in Black and White, and facsimile reproductions of the Marks of the various periods and factories. Two vols. 84/- net.

**MARY DAVIES AND THE MANOR OF Ebury** *Charles T. Gatty, F.S.A.*  
With 8 Photogravures, 39 other Plates and Maps. Two vols. 65/- net.

**WANDERINGS of a NATURALIST** *Seton Gordon, F.Z.S.*

With 78 Photographic Illustrations 15/- net.

**CASSELL'S NEW ATLAS**  
Edited by *George Philip, F.R.G.S.*

154 Pages of Maps and Index of 55,000 names.  
Cloth, 21/- net; half leather, 31/- net.

**FAMOUS PAINTINGS** *New Issue*  
100 Reproductions of Masterpieces. Two vols. 42/- net.

**GREAT PICTURES BY GREAT PAINTERS** *New Issue*  
100 pictures by the World's Leading Artists. Two vols. 42/- net.

**J. KEIR HARDIE: A BIOGRAPHY** *William Stewart*  
With an Introduction by J. RAMSAY MACDONALD. With 4 Illustrations. 15/- net.

**A POLITICAL PILGRIM in EUROPE** *Mrs. Philip Snowden*  
With Portrait Frontispiece. 7/6 net.

**CHARLES STEWART PARNELL**  
His Love Story and Political Life.  
*Katherine O'Shea (Mrs. C. S. Parnell)*  
Abridged Edition. 7/6 net.

**THE OUTLINE OF HISTORY**  
Being a Plain History of Life and Mankind.  
*H. G. Wells*  
With about 200 Maps and Diagrams. Complete in One volume. 21/- net.

**A DICTIONARY OF NAPOLEON AND HIS TIMES**  
*Hubert N. B. Richardson, B.A.*  
50/- net.

**THE SECRET OF THE SAHARA: KUFARA** *Rosita Forbes*  
With 76 Illustrations and Map. 25/- net.

**HORSES AND MOVEMENT**  
From Paintings & Drawings by *L. D. Luard*  
With a note on the Drawing of Movement by the Artist, and a Foreword by MARTIN HARDIE.  
With 8 Plates in Colour and 24 in Half Tone. 15/- net.

**THE SEA TRADERS** *Archibald Hurd*  
The fascinating narrative of our Maritime history. 7/6 net.

## NELSON'S LIST.

### A HISTORY OF THE GREAT WAR

By JOHN BUCHAN.

IN FOUR VOLUMES, 25s. NET EACH.

Vol. I.—From the Outbreak of War to the Battle of Neuve Chapelle.

Vol. II.—From the Beginning of the Dardanelles Campaign to the Battle of Verdun.

"The country owes a debt of gratitude to Mr. Buchan for his arduous work. His book will long remain a standard authority."—*Saturday Review*.

"It is a brilliant and valuable piece of work, sober in its judgments and accurate in its facts."—*Birmingham Mail*.

"History at last... There is a flow of language, a mastery of detail, a broad outlook, which are irresistible."—*The Field*.

"It is not a book to borrow, but to purchase, and to keep as a treasured possession."—Major-General Sir GEORGE ASTON in the *Liverpool Courier*.

### THE HISTORY OF THE SECOND DIVISION

By EVERARD WYRALL.

With a Foreword by FIELD-MARSHAL EARL HAIG OF BEHERSYDE.

IN TWO VOLUMES, 21s. NET EACH.

Just published. Vol. I.: 1914-1916.

A REVISED AND ENLARGED EDITION.

### THE WOMAN'S BOOK

CONTAINS EVERYTHING A WOMAN OUGHT TO KNOW.

Edited by FLORENCE B. JACK and RITA STRAUS

Assisted by many Contributors.

Uniform with "Jack's Reference Book." Equal in value to a Two-Guinea Encyclopedia. Fully illustrated.

Cloth. 750 double-column pages. 10s. 6d. net.

"As a reference book for the domestic woman we know nothing to surpass it."—*The Ladies' Field*.

"No woman should be without the volume, which is a veritable encyclopædia of the very highest quality."—*Vanity Fair*.

A NEW EDITION.

### THE PARENTS' BOOK

A BOOK WHICH ANSWERS CHILDREN'S QUESTIONS.

Within the compass of a single book more useful everyday information is to be found than in a library of many volumes. "The Parents' Book" tells why things are, how things are made, how things work; it is easy of reference. A book for children as well as parents.

Strongly cloth bound. 10s. 6d. net.

"This is certainly a book for which the world of parents has been waiting."—*The Times*.

### THE WRINKLE BOOK

20,000 Hints on 1,000 Subjects, and 1,000 Illustrations.

A New Book by ARCHIBALD WILLIAMS, the popular Editor of the "How It Works" Series, "The Hobby Books," &c.

Cloth, with Wrapper. 7s. 6d. net.

Fully illustrated. Contains a vast amount of information on almost every conceivable subject.

A "general inquiry office" for all in perplexity.

### JOHN BUCHAN'S ANNUAL VOLUME. GREAT HOURS IN SPORT

In the 1921 Annual Mr. Buchan draws his stories from the world of sport. Exciting and authentic stories of Shooting, Climbing, Fishing, Sailing, &c., are told at first hand by such famous travellers and sportsmen as Major HESKETH PRICHARD, Lieut.-Commander J. G. MILLAIS, MR. GROFFREY YOUNG, LORD WILLOUGHBY DE BROKE, MR. P. F. WARNER, MR. BELLOC, SIR THODORE COOK, SIR HERBERT MAXWELL, and others.

Fully illustrated. 7s. 6d. net.

### RAILWAYS

By GEORGE S. DICKSON.

Cloth (11½ by 9½). 7s. 6d. net.

Should be a highly popular gift-book for boys.

Handsome in size and appearance, the volume contains 12 large Plates in Colour and a simple and instructive series of cuts illustrating the interesting text.

"SHOWN TO THE CHILDREN" SERIES.

A New Volume by A. O. COOKE and HAROLD BASTIN.

### INSECTS

32 Black and 8 Coloured Plates. Cloth. 3s. 6d. net.

### NELSON'S BEAUTIFUL ANNUALS

#### THE JOLLY BOOK.

Dear to the hearts of Boys and Girls. Good Stories. Puzzles and Tricks. Beautiful Pictures.

#### THE CHUMMY BOOK.

For Little Folk who can just read. Large clear type. Lots of Fun. Enticing Pictures.

#### THE NURSERY BOOK.

For Very Young Children. Pictures on every page.

Ask your Bookseller for a copy of the  
NEW ILLUSTRATED CATALOGUE OF NELSON BOOKS;  
or write to Parkside Works, EDINBURGH.

**THOMAS NELSON & SONS, LTD.**  
(Incorporating T. C. & E. C. JACK, Ltd.)

**The House of Cassell**

a way of getting rid of much spare material, of course, but it is not a way to write a work of fiction. Yet all this fault-finding would be quite beside the mark if the book did not present another aspect, if it were not that the material for a masterpiece seems to us to lie buried in it. We wish the author would read Mrs. Margaret Woods's "Village Tragedy," and so see what can be done with a subject not offering anything like the opportunity his subject offers.

FORREST REID.

### THE CHRISTMAS BOOKSHELF.

WHILE surveying the shelf of this year's gift-books, we discovered something which seemed too good to be true. No, not a new and astonishing book—nothing so rare as that. We found the simple fact that even bad trade may bring a few odd benefits. One should be grateful, even when not a reviewer, for the meagre output by the publishers this season of ornate editions of works that are ill-suited to gala dress. If there exist readers for ponderous editions—thick pages, colored illustrations, borders, initial letters, and all—of works like "Omar Khayyam," then we should be glad to examine a portrait of one. And even old fables, set out in so elaborate and weighty a manner (for children, too) that only the strong may lift them, and none but the infant Gargantua himself hold one up, as a book should be held, long enough to read a chapter without exhaustion, are volumes obviously for the spoilt darlings of a society which, luckily, appears to be passing away. We love books that are beautifully printed and bound, but there are publishers who seem to imagine such books may be produced by spending money merely on material, and that the joy of the craftsman need not be induced to give it the right form.

We agree that when Hans Andersen's or Grimm's stories are illustrated by an artist of Arthur Rackham's qualities, then the world of faery opens for a child by the lifting of a cover. He does picture the fables. He adds a consonant value to them. But illustrators of imagination are rare, and we are inclined to think that good taste in the selection of paper, type, and binding is still rarer; for we remember that in the prosperous years that are gone the vulgarity of the expensive gift-books in the bookseller's display of Christmas wares was no better than that of a fashionable milliner's.

As an example of a book of the right kind, the Medici Society have sent us a selection of Thomas Hardy's poems (the Golden Treasury anthology). Its price is a guinea. This is a thoroughly pleasing volume; "The Oxen," "Lizbie Browne," and the verses on the loss of the "Titanic" may here be read in a setting which does justice to the master. Another very attractive book is a selection by Dr. John Sampson of the "Poems of William Blake" (Chatto & Windus—Florence Press edition, 15s.). It is strange that Blake is so seldom mentioned in modern literary criticism. Everybody knows "Tyger, tyger, burning bright," and one or two more of his poems; but the white intensity of Blake's faith, and the surprise of his images, which terrify the conventional man as though stared at by uncanny foreign idols, and the ice-clear simplicity of his diction are alien to a generation of unbelievers who have not even enough hope and conviction to grope their way out of the dark. This gift-book would evoke more than a formal gratitude. Shelley's "Poems," in the Oxford edition (Humphrey Milford, 10s. 6d.), is another pleasing volume we have had sent to us. We think we ought to include here, too, a reference to an edition, in three neat volumes for the pocket, of "Gargantua and Pantagruel"—the famous translation. Lovers of Rabelais are in debt to Chatto & Windus for issuing that fount of full-orbed laughter in such a form at the price of 10s. 6d.

Book-collectors are well aware of the prices demanded for picture books of an early issue with illustrations by Kate Greenaway. That delightful artist used to send birthday greetings to John Ruskin and others in the form of her own inimitable art, and twenty-one of these pictures have been reproduced and published for the first time, with an introduction by Mr. H. M. Cundall (Warne & Co., 21s.). This volume is high testimony to the good taste of that

publishing house. For the benefit of the insatiable collectors of John Masefield in every manifestation, Heinemann, at a guinea, has issued "Reynard the Fox," with its huntsmen, horses, and dogs made a little more realistic by G. D. Armour.

There is a row of these gift-books about which it is not easy to say whether they are meant for the old or the young. In most cases it would be safe to guess either way. That tender fragment by Anatole France, "Marguerite" (Lane, 6s.), translated by Mr. J. L. May, with its lovely woodcuts by Siméon, is with such books; and Stevenson's "Virginibus Puerisque," pictured with a full glow of nice sentiment by Norman Wilkinson (Chatto & Windus, 25s.), is a successful attempt at making literature an inducing confection for the young, at least. Others would prefer, as we do ourselves, "Moral Emblems, and Other Poems" (Chatto & Windus, 5s.), illustrated with nineteen woodcuts by R. L. S. There are the Davos poems, done by Stevenson in bed, and printed by young Lloyd Osbourne; and in their original form jewels of great price. We must confess we did not know these humorous verses, and did not expect to enjoy them. But after reading them our opinion of their author goes considerably higher. We are glad to have this reprint, and are particularly grateful for the woodcuts.

We do not suppose the young will see what they want in Leacock's "Nonsense Novels" (Lane, 10s. 6d.), with its really comic pictures by John Kettlewell; but others will. There is no doubt the surprisingly numerous editions of this work of Leacock's are a testimony to the good health and sound mind of their readers. But it may be judged that the young who are no longer children, and yet are unaccustomed to irony and satire, will prefer a large and pictured copy of the "Courship of Miles Standish," with an introduction by Mr. E. W. Longfellow, who is a descendant of Priscilla and John Alden (Harrap, 10s. 6d.); or Milton's "Comus," in a similar style, Rackham its showman (Heinemann, 25s.). The same again of W. H. Hudson's "Little Boy Lost" (Duckworth, 21s.), with Dorothy Lathrop for its artist. This volume is altogether a good piece of work; and for each of these last three books it is well to point out that, as even Christmas books for children should be English of the tradition, here are opportunities.

But how to class "Howard Pyle's Book of Pirates" (Harpers, 21s.)? One might buy it for oneself, or give it to the boy. A single glance at the pirate on its dust-cover, conning his ship from his quarter-deck, with a sea uplifted behind him, atop of which burns the vessel he has just plundered, is enough to convince an expert that Howard Pyle, Quaker, artist, and writer, knew the sea by heart, loved ships, and that his wraith had gone back into the past to sail the Spanish Main with buccaneers. Yet others may prefer "Tyltyl," Maeterlinck's sequel to the "Bluebird," which in large and decorative form Methuen offers for a guinea; for there are many directions in which the mind may justifiably take its holiday, and there may not be much difference between the sentiment which sees pirates in a rosy light and that which finds pleasure in Maeterlinck's apparitions of life and death.

Though when it comes down to concrete fairyland itself, we found it easily believable in the "Wonderful Adventures of Nils." The original story of a boy who gets changed into an elf, and goes with wild geese to Finland, is a story of adventure famous on the Continent, and its author, Selma Lagerlöf, has a great name. Here it is introduced to us by Velma Howard, and its pictures by Mary Hamilton Frye are as fresh and original as the story (Bird, 12s. 6d.). We enjoyed, too—luckily not being yet too old to know better—the fantasy which Eleanor Farjeon has created out of the "Spring-Green Lady," a singing game of a Sussex village. It is called "Martin Pippin in the Apple-Orchard" (Collins, 7s. 6d.). It is in generous measure, gay, thoughtful, very like the South Country in its luminous and serene atmosphere, and as unexpected as a fairy-tale ought to be. "Weird Islands," all explored, written, and drawn by Jean de Bosschère (Chapman & Hall, 12s. 6d.), make a remarkable and fascinating tour; the voyagers and the natives of the islands do, under the pencil of the artist, certainly communicate that exciting creepiness and chill of the alien and the uncanny. Much simpler, and

# COLLINS

48, Pall Mall, London, S.W.1.

"Messrs. Collins fiction list this year has been an event. . . ."—*Illustrated London News*.

"She has captured the spirit of romance."—*HAMILTON FYFE*.

## MARTIN PIPPIN IN THE APPLE-ORCHARD.

ELEANOR FARJEON. 7/6 net.

The finest modern phantasy and a perfect Christmas Book. *NOT A CHILDREN'S BOOK, BUT EVERYONE MUST LOVE IT.*

"Nothing could be more delightful. . . ."—*Edinburgh Evening News*.

## OLD ENGLAND.

BERNARD GILBERT. Royal 8vo, 20/- net.

A God's-Eye view of a village. This book is unique in English literature, both in conception and treatment. The author presents a whole community to the reader, taking for his subject our largest social unit—an English village—where everybody knows everything about everyone.

## LABOUR : The Giant with the Feet of Clay.

SHAW DESMOND. Demy 8vo, Cloth, 10/6.

Mr. Shaw Desmond is very well known as a versatile writer and a great champion of the Labour Cause. His book, therefore, is of singular interest at the present time. It is a critical and sympathetic analysis of the Labour Movement from the inside.

## IBSEN AND HIS CREATION.

Professor JANKO LAVRIN. Crown 8vo, Cloth, 7/- net.

"A throbbing, intimate study."—*Edinburgh Evening News*.

*2nd Impression.*

## SOUTH WITH SCOTT.

CAPTAIN EVANS, C.B., D.S.O. Demy 8vo, 10/6 net.

"This engrossing account of the great adventure."—*Daily Mail*.

## THE ISLAND OF YOUTH : Poems.

EDWARD SHANKS. 5/- net.

"Sweet and singular artistry."—*Morning Post*.

*2nd Impression.*

## THE RED KNIGHT.

F. BRETT YOUNG. 7/6 net.

"The most romantic romance published since Stevenson's death."—*Punch*.

## THE BEAUTIFUL YEARS.

HENRY WILLIAMSON. 7/6 net.

"A first novel of quite unusual distinction and beauty."—*S. P. B. Mais*.

## THE ROMANTIC LADY.

MICHAEL ARLEN 7/6 net.

"Imagine a mixture of Henry James, Boccaccio, and Congreve, applied to Modern Society."—*Daily Express*.

## MADE TO MEASURE.

Mrs. HENRY DUDENEY. Author of "Candle-light," &c. 7/6 net.

## THE CIRCLE OF GOLD.

HOLLOWAY HORN. 7/6 net.

This popular author's best book.

# THE BODLEY HEAD CHRISTMAS LIST

## THE NEW BRANGWYN BOOK

### THE PAGEANT OF VENICE

By EDWARD HUTTON. With 20 Pictures in colour and numerous illustrations in the text by FRANK BRANGWYN, R.A. Royal 4to. £2 2s. net. Special edition, with original signed lithograph specially drawn for this book, limited to 75 copies. £5 5s. net.

This book contains some of Brangwyn's finest work.

### By W. J. LOCKE

## A CHRISTMAS MYSTERY

Illustrated in colour by W. W. LENDON. 6s. net. A charming Christmas story in Mr. Locke's most delightful vein.

### By STEPHEN LEACOCK

## NONSENSE NOVELS

New Illustrated edition, with drawings in colour and black-and-white by JOHN KETTELWELL. Foolscap 4to. 10s. 6d. net.

An ideal present for all Leacock lovers. "We must commend the illustrator on his success. His droll coloured designs are as funny in their way as the text."—*Spectator*.

### By ANATOLE FRANCE

## MARGUERITE

Translated by J. LEWIS MAY. With original woodcuts by SIMÉON. Demy 8vo. 6s. net.

## COUNT MORIN, DEPUTY

Translated by J. LEWIS MAY. With original woodcuts by HENRI BARTHELEMY. Demy 8vo. 6s. net. Two charming tales not previously published in English, attractively produced with woodcuts.

### By KENNETH GRAHAME

## THE HEADSWOMAN

New Edition with Illustrations in colour and woodcuts by MARCIA LANE FOSTER. Crown 8vo. 6s. net. Special edition on hand-made paper, limited to 75 copies. £1 1s. net.

A delightfully illustrated reprint of Grahame's quaint mediæval fantasy.

## THE GOLDEN AGE

New Edition illustrated in colour and black-and-white by LOIS LENSKI. Crown 8vo. 6s. net. An attractive new edition of a book that never grows old.

### By RICHARD KING

## BELLOW THE SURFACE

(Footnotes to the Everyday). Crown 8vo. 6s. net. More agreeable talk on life and letters by the author of "With Silent Friends," "Over the Fireside," &c.

### FOR THE CHILDREN

## The ADVENTURES of WILLY & NILLY

By PHYLLIS MORRIS. Illustrated in colour and black-and-white by HILDA COWHAM. Foolscap 4to. 7s. 6d. net.

## THE GREEN FACED TOAD

By the Hon. Mrs. F. BIRCH. Illustrated by LOIS LENSKI. Crown 8vo. 7s. 6d. net.

## UNKNOWN KENT

By DONALD MAXWELL, author of "Adventures with a Sketch Book," "A Painter in Palestine," &c. Illustrated in colour and black-and-white by the author. Foolscap 4to. 12s. 6d. net.

Mr. Maxwell's double gift of graphic description in words and vivid portrayal of places in line and colour gives this book a character of its own.

## HOMES OF THE PAST

By W. H. HELM. With 59 Illustrations by A. C. CHAPPELOW. Demy 4to. £2 2s. net.

## THE ESCAPING CLUB

By A. J. EVANS. 5th edition now ready. Crown 8vo. 7s. 6d. net.

Send for New Christmas Catalogue

JOHN LANE THE BODLEY HEAD LTD., VIGO ST., W.1

in the comfortable English manner, are the "Adventures of Willy and Nilly," as related by Phyllis Morris and seen by Hilda Cowham (Lane, 7s. 6d.). Willy and Nilly, being of the suburbs, and using the only world they know for the making of magic, contrive to get on the other side of reality by using the moving staircase at Oxford Circus. Deliberately, on arriving at the top, they clasp hands, and do not step off with the right foot. They stay on, and pass through to where all things are otherwise. "Eskimo Folk-Tales" have a wider appeal. They are good for the children, and curious to us. They have been collected by Knud Rasmussen, who, we are informed, is himself partly of Inuit descent, was born in Greenland, and spent the early years of his life there. In fact, he has spent most of his life in the Arctic Archipelago, and is there now. The folk-tales of the Eskimo are one of his reasons for travelling there, and they certainly are curious and fascinating in this translation by Mr. Worster (Gyldendal, 15s.), whom we remember as the translator of Knut Hamsun's novel, "Growth of the Soil." A fairy-tale translated from the French of Charles Nodier, and illustrated by Lovat Fraser (O'Connor, 6s.), is an original and enticing little document.

"The Green-faced Toad, and Other Stories," by Vera Birch and Lois Lenski (Lane, 7s. 6d.), is fairyland seen humorously. "Old-Time Stories" (Constable, 15s.) include "Puss in Boots," "Tom Thumb," and "Red Riding Hood," from the version of Charles Perrault. They have been translated by A. E. Johnson; and pictured as only Heath Robinson would picture the castles of giants and the creatures of faery and their haunting-places. Judge Parry's name to a child's book is a sufficient indication. He sends out "Katawampus and Krab" (Sherratt & Hughes, 10s. 6d.), a light, wise, and kindly fancy. The "Magician's Carpet" (Mills & Boon, 3s. 6d.) is a small book, but with a generous amount of easy reading. It is noteworthy because it attempts, often with success, to get the camera to make a picture of the little people. "Stories of Course," written by Hilda Finnemore, with drawings by George Morrow (Oxford, Blackwell, 7s. 6d.), is a light and well-printed little book, and the names of the artist and writer sufficiently commend it.

Some of the Christmas gifts, of course, are concerned with the world of realities. A "Dish of Apples," which is a book of verse by Eden Phillpotts and pictures by Arthur Rackham (Hodder & Stoughton, 7s. 6d.), perhaps ought to be included in this section, though it concerns Wassailing, Quarrendens and other choice Devon varieties, and Pomona. The same publishers this year have sent us more of that great field-naturalist, Fabre, in "More Hunting Wasps," and, as a simpler general book for younger readers, the "Wonder Book of Science," both at 8s. 6d.

We wish to stress the importance of Sidney Dark's "Child's Book of France" (Chapman & Hall, 7s. 6d.). As good history should be, it is shot with personality. Mr. Dark is a humane man, and knows that the really great historians are the scholars whose interpretative visions of the panorama in time and space of humanity are like those of Anatole France; it is the sense of unity, giving understanding and compassion, which alone distinguishes real history from the common class-books of history and the problems of astronomy. This little book has the liveliness and ease of good writing, too.

We can commend the "Wonder Book of Why and What" (Ward & Lock, 6s.) as a cheap and good introduction, through the things of life which are so usual that they never evoke curiosity, to half-a-dozen departments of science. It has the additional merit of being compiled from the work of competent writers. The "Oxford Annual for Scouts" (Milford, 6s. 6d.) can be commended for similar reasons, though naturally it concerns those subjects which excite the curiosity of boys at play—navigation, the craft of camping, the stars, the life of the fields, and so on. Another good volume of its kind, but for the nursery, from Ward & Lock's, is the "Wonder Book" (6s.).

The picture-books for the little ones have some excellent additions this year. We should guess there is plenty of quick laughter in "Peek-a-Boo Gardeners" (Humphrey Milford, 6s.), drawn by Chloë Preston. "My Book of Favorite Fairy Tales," illustrated by Jennie Harbour

(R. Tuck, 6s. 6d.), has good and simple versions of many of the traditional stories, and would prove a boon to parents who feel too tired to "make it up." For the same reason an elementary version of "Robinson Crusoe," with many colored plates (Ward & Lock, 6s.), might be added to the nursery bookshelf. Nor should "Sunnyside Farm," by Gertrude Wallis (C. W. Daniel, 4s. 6d.), be overlooked. Messrs. Blackie, for the same shelf, have sent us a number of very conspicuous and engrossing colored picture-books, among them "Jolly Old Sports" (6s.) and "Three Jolly Huntsmen" (2s.). Of this kind, Cecil Aldin's "Great Adventure" (Humphrey Milford, 10s. 6d.) is a bright and artistically produced example. Besides, it contains some of Mr. Aldin's dogs.

There is room still to mention "Arthur Mee's Hero Book" (Hodder & Stoughton, 10s. 6d.), with its stories of Socrates, Lincoln, Captain Cook, and other great figures. And last here, only because we receive them as we finish this survey, we acknowledge several Biblical stories: "The Friend of Little Children," by J. Sinclair Stevenson (Oxford, Blackwell, 21s.); and "Forerunners of Christ," "SS. Peter and Paul," and "David," three well-printed little volumes at a low price from the Society for Promoting Christian Knowledge.

#### DIET FOR GIRLS.

**Bitha's Wonderful Year.** By KATHARINE TYNAN. (Milford. 6s. net.)

**King Anne.** By ETHEL TURNER. (Ward & Lock. 4s. net.)

**The Fourth Form Detectives.** By CHRISTINE CHAUNDLER. (Nisbet. 6s. net.)

**Island Born.** By BESSIE MARCHANT. (Blackie. 5s. net.)

**Betty the Girl Guide.** By BRENDA GIRVIN. (Milford. 6s. net.)

**Angel Unawares.** By QUEENIE SCOTT-HOPPER. (Harrap. 6s. net.)

**Mervyn, Jock or Joe.** By MAY WYNNE. (Blackie. 5s. net.)

**Three Pickles In and Out of School.** By MAY BALDWIN. (Chambers. 5s. net.)

APART from the books which an author writes for himself, there are the books which he writes for the public and the books which he writes for a public. The books for the general public rise in their floods all through the year; those for particular publics concentrate chiefly on November. It is then that the categories of boys' books, girls' books, children's books, get their new supplies. The general public buys its books for itself whenever it pleases, but particular publics have their books bought for them at seasonable times, of which the most seasonable is Christmas. Therefore books which are not Christmas books have come to be looked on as books suited to Christmas, and, relying on the categories, uncles and aunts are saved much trouble. Uncle has known for years that Mary might safely be presented with a bangle, or "Little Women"; Aunty feels equally secure in buying John a pocket-knife, or "Treasure Island." Indeed, I half suspect that publishers who pretend to cater for girls and boys are really catering for uncles and aunts. Sometimes, in a blue moon, the caterer provides a dish which, designed for children's diet, becomes food for all ages. Under these blue moons are born John Silver, Jo March, Alice, Jackanapes, Oswald Bastable, and Peter Rabbit. There are many others; and it is in the rare hope of meeting yet one more of their company, whether by virtue of the author's real sense of imagination or of his real sense of character, that we turn to the batches of boys', girls', and children's books, year after year.

At first glance, there seems to be something insensitive in considering books in batches. The eight authoresses under review did not form a cabal before they produced their eight books; the books should express eight distinct entities. But as we read them with an endeavor to discover the entity, we realize that the rare hope is not to be fulfilled, and that the authoresses, with one exception, though not in league together, joined long ago the greater conspiracy of the lords of supply and demand. One by one the books drop into the various pigeon-holes of the category of girls' books.

Well, then. Since uncles and aunts must be supplied, let us see how these eight books pull it off in their different

# Macmillan's List.

## The Palace of Minos.

A Comparative Account of the Successive Stages of the Early Cretan Civilization as illustrated by the Discoveries at Knossos. By SIR ARTHUR EVANS, D.Litt., F.R.S., etc.

Vol. I.—The Neolithic and Early and Middle Minoan Ages. With 542 Figures in the Text, Plans, Tables, Coloured and Supplementary Plates. Crown 4to. £6 6s. net.

[Dec. 9.

## The Fighting at Jutland.

Forty-five Personal Experiences. Edited by H. W. FAWCETT, R.N., and G. W. W. HOOPER, R.N. Fully Illustrated. 4to. 21s. net.

*Daily Telegraph.*—"Should solve the Christmas present problem for many a parent . . . It would be hard to find a more acceptable gift for a boy . . ."

The Blue Guides. New Vol.

## Paris and its Environs.

Edited by FINDLAY MUIRHEAD and MARCEL MONMARCHE. With 60 Maps and Plans. Fcap. 8vo. 12s. net.

11TH THOUSAND.

## The Young Enchanted.

A Romantic Story. By HUGH WALPOLE. 7s. 6d. net. *The Spectator.*—"Mr. Walpole's short-sighted, adventurous, untidy hero, Henry Trenchard, is a charming creation."

## Rudyard Kipling's Works.

UNIFORM EDITION. 22 vols. 7s. 6d. net per vol. POCKET EDITION. 23 vols. Limp leather, 7s. 6d. net; blue cloth, 6s. net per vol. The SERVICE KIPLING. 26 vols. Blue cloth, 3s. net each.

NEW AND COMPLETE EDITION.

## The Novels and Stories of Henry James.

In 35 Vols. Vols. XII. and XIII.—THE TRAGIC MUSE. In 2 vols. Crown 8vo. Price 7s. 6d. net per vol. Pocket Edition. Fcap. 8vo. 7s. 6d. net per vol.

## Four Plays for Dancers.

By WILLIAM BUTLER YEATS. With Illustrations in black-and-white by EDMUND DULAC. Fcap. 4to. 10s. 6d. net.

*The Observer.*—"In all the plays, but especially in 'The Dreaming of the Bones,' the blank verse has the subtlety and variety which are Mr. Yeats's peculiar secret . . . A very notable addition to the body of Mr. Yeats's poetic book."

## I have Reason to Believe.

Essays. By STEPHEN PAGET, author of "I Wonder," "I Sometimes Think," etc. Extra Crown 8vo. 5s. net. *The Daily Chronicle.*—"An admirable companion for the fireside."

## Life of Bishop Percival.

By WILLIAM TEMPLE, Bishop of Manchester. With Portraits. 8vo. 18s. net.

*Daily Chronicle.*—"A finely-written biography by one of our foremost writers on religious matters of one of the most interesting of Churchmen."

## Anglicanism. Lectures delivered in Uppsala, 1920.

By the RIGHT REV. HERBERT HENSLEY HENSON, Lord Bishop of Durham. Crown 8vo. 8s. 6d. net.

## The Meeting of Extremes in Contemporary Philosophy

By BERNARD BOSANQUET, M.A., LLD., D.C.L. Crown 8vo. 8s. 6d. net.

## The Tragic Sense of Life in Men and in Peoples.

By MIGUEL DE UNAMUNO. Translated by J. E. Crawford Flitch, M.A. Cantab. With an Introductory Essay by Salvador de Madariaga. 8vo. 17s. net.

\* Send for Macmillan's New Catalogue of Books suitable for Presentation.

**MACMILLAN & CO., LTD., LONDON, W.C.2.**

# Messrs. LONGMANS' LIST.

## D. A. Thomas

### Viscount Rhondda

By HIS DAUGHTER AND OTHERS.

With Illustrations. 8vo. 21s. net.

"Viscountess Rhondda has proved a worthy biographer of her father. Her narrative is the most living that has been contributed of late to contemporary biography."

—CLAUDIUS CLEAR, in the British Weekly.

## By J. L. and BARBARA HAMMOND.

### THE SKILLED LABOURER, 1760-1832.

12s. 6d. net.

### THE TOWN LABOURER, 1760-1832.

8vo. 6s. 6d. net.

(New and Cheaper Edition.)

### THE VILLAGE LABOURER, 1760-1832.

8vo. 6s. net.

(New and Cheaper Edition.)

## Works by WILLIAM MORRIS.

### COLLECTED WORKS.

Edited by MISS MAY MORRIS. 24 Volumes. Medium 8vo.

£16 16s. net.

Each volume has a Photogravure Frontispiece and various other Illustrations.

### THE EARTHLY PARADISE.

Library Edition. 4 vols. Crown 8vo. 6s. 6d. net each. Popular Edition, in Ten Parts, 30s.; or 3s. each sold separately. Cheap Edition, in one volume. Crown 8vo. 9s. net. Silver Library Edition. 4 vols. 6s. 6d. net each.

### THE DEFENCE OF CUENEVERE, and other Poems.

Library Edition. Crown 8vo. 6s. 6d. net. Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### THE LIFE AND DEATH OF JASON.

Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### POEMS BY THE WAY: AND LOVE IS ENOUGH, OR THE FREEING OF PHARAMOND.

Library Edition. Crown 8vo. 6s. 6d. net.

### THE STORY OF SIGURD THE VOLUSUNG, AND THE FALL OF THE NIBLUNGS.

Library Edition. Crown 8vo. 7s. 6d. net.

### THE ÆNEIDS OF VIRGIL.

Done into English Verse. Crown 8vo. 6s. 6d. net.

### THE PILGRIMS OF HOPE; AND CHANTS FOR SOCIALISTS.

Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### THE TALE OF BEOWULF, SOMETIME KING OF THE FOLK OF THE WEDERGEATS.

Translated by WILLIAM MORRIS and A. J. WYATT. Crown 8vo. 6s. 6d. net.

### POEMS BY THE WAY.

Square crown 8vo. 7s. 6d. net.

Pocket Library Edition. 3s. 6d. net cloth; 5s. leather.

### A DREAM OF JOHN BALL, AND A KING'S LESSON.

16mo. 2s. 6d. net. Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### A TALE OF THE HOUSE OF THE WOLFINGS.

Library Edition. Square Crown 8vo. 7s. 6d.

Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### THE SUNDERING FLOOD.

Library Edition. Crown 8vo. 8s. 6d.

Pocket Library Edition. 2 vols. 7s. net cloth; 10s. net leather.

### NEWS FROM NOWHERE.

Pocket Library Edition. F'cap. 8vo. 2s. 6d. net paper covers; 3s. 6d. net cloth; 5s. net leather.

### THE ROOTS OF THE MOUNTAINS.

Library Edition. Square Crown 8vo. 9s.

Pocket Library Edition. F'cap. 8vo. 7s. cloth; 10s. leather.

### THE STORY OF THE CLITTERING PLAIN.

Library Edition. Square post 8vo. 6s. 6d. net.

Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### THE WATER OF THE WONDROUS ISLES.

Pocket Library Edition. 7s. net cloth; 10s. net leather.

### THE WELL AT THE WORLD'S END.

Library Edition. 2 vols. 8vo. 30s.

Pocket Library Edition. 2 vols. 7s. net cloth; 10s. net leather.

### THE WOOD BEYOND THE WORLD.

Library Edition. Crown 8vo. 7s. 6d. net.

Pocket Library Edition. 3s. 6d. net cloth; 5s. net leather.

### THE STORY OF GRETTRÍ THE STRONG.

Translated from the Icelandic by EIRIKR MAGNUSSON and WILLIAM MORRIS. Crown 8vo. 6s. 6d. net.

### THREE NORTHERN LOVE STORIES, and other Tales.

Translated from the Icelandic by EIRIKR MAGNUSSON and WILLIAM MORRIS. Crown 8vo. 7s. 6d. net.

### THE LIFE OF WILLIAM MORRIS.

By J. W. MACKAIL, F.B.A., M.A., LLD. With 2 Photogravure Portraits and 8 other Illustrations. 2 vols. 8vo. 28s. net. Bound Uniform with Collected Works.

Pocket Library Edition. 2 vols. 7s. net cloth; 10s. net leather.

### LONGMANS, GREEN & CO.,

39, Paternoster Row, London, E.C.4.

FOURTH AVENUE AND 30th STREET, NEW YORK.

departments. Let us see if the authoress not only knows her job, but has made a job of it.

Most of these writers are practised hands. They know that the heroine who is to appeal to the girl reader must be a possible extension of herself. This is a game played not only by girl readers; much of the lives of most of us is lived in imaginary extensions of ourselves, and inversions of our circumstances. Poor, we may one day be rich. Plain, we may one day grow beautiful. Timid, we may one day survive surprising adventures. Unpopular, we may one day be loved. The authoress has but to choose her theme, set the machinery in motion, and the tale trots. If there are signs that she rather enjoyed herself while she was writing it, and if the tale is a straight tale and agreeably written, I feel fairly safe in recommending it to Uncle for Mary.

Two have chosen the Cinderella theme. In "Bitha's Wonderful Year" Katharine Tynan brings a beautiful, red-haired Irish girl and her impoverished father away from the romantic decay of their beloved Castle O'Grady to the jerry-built sordidness of Melisande Road, Fulham, to be snubbed and patronized by a wealthy, snobbish aunt and cousin, befriended by an uncle and another cousin, and be taken up and petted by the aristocracy, whose ballrooms she decorates, and at whose balls she—once "Cocknosed Biddy Casey"—becomes the loveliest of the lovely. A fairy prince and an unexpected fortune round off the wonderful year. This is a safe book for Uncle. With its flowers, its dances, its rich frocks, and its triumph of sweet poverty over sour wealth, Mary will love it. Katharine Tynan knows her job.

In "King Anne" Miss Turner is less successful. Here, again, a red-haired girl from the wilds, not of Ireland but of the Bush, is introduced into snobbish Australian society. Her crime in its eyes is not poverty but gaucherie. She rapidly conquers this, and becomes a popular leader of the set that snubbed her, by an individuality of character of which we are informed rather than convinced. Her triumph comes so easily that Miss Turner has to continue to introduce new matter and incidents rather at random, with the result that the story is a sort of throw-together, without direction or development. It is as necessary for a good girls' story to grow as for any other kind of story; I feel that "King Anne" has been turned out with extra rapidity.

If Uncle is looking for a school story, he can't go wrong on Christine Chaudler's "Fourth Form Detectives." It is a good, straight tale, brightly written, and it keeps you guessing, whether you really guess or not. I didn't. The "Detectives" are nice, lively kids, and Mary will probably devour them at one sitting.

"Island Born" is an adventure story. There is a mystery in this, too, but it serves chiefly to cause the heroine to have several of the brave adventures we put ourselves through in our twelve-year-old dreams. There is a stirring escape from an erupting volcano; there are perils in a small boat at sea, plus broken limbs and minus water; there are black men with knives, and any amount of real white pluck. The tropical setting is glamorous and well done. Miss Bessie Marchant brings off her job with flying colors.

There are two books on the "child triumphant" theme—the child who, by her own charm and initiative, aided by a miraculous arrangement of coincidences, is instrumental in clearing up all sorts of mysteries and straightening out all sorts of complications. Both Brenda Girvin's "Betty the Girl Guide" and Queenie Scott-Hopper's "Angel Unawares" are engaging children. I think Miss Girvin knows less of the ins-and-outs of the musical world than of the world of Girl Guides; but Betty's story is fresh and breezy and full of exciting turns. I am sure all Girl Guides will rejoice in the keenness and enterprise with which she foils wicked Italians and earns a club-room for her comrades.

Miss Scott-Hopper is the exception I referred to. Of these eight books hers alone displays personal qualities of observation, humor, and imagination which have not yet been exercised into a formula. I hope she will keep them fresh, and guard against her bias towards sentimentality. Her landscape is charming. The actual complications to be solved and straightened in "Angel Unawares" are a little too involved, but Angela fears to tread nowhere, and

everybody falls to her—artists, horse-breakers, plethoric colonels, sad little boys, crusty servants, and two Oldest Inhabitants. She is not quite a real child, and the grown-ups are make-believe grown-ups, but Uncle can bank on Mary's adoring Angela.

Lastly, two books deal with the group of children which is troublesome but lovable. It is a theme which E. Nesbit has dealt with triumphantly; but I cannot imagine her ripping young Bastables (with the exception of Dora) tolerating for one moment the little Desdales in Miss May Wynne's "Mervyn, Jock or Joe." It is the ambition of these apparently jolly, dirt-loving youngsters to be known as "The Sunshine Children" of a pretty, young invalid lady they call "Fairy," and, after she has told them an allegorical fairy-tale, to build "worth-while dreams" of their own. This is the sort of sentiment which only grown-ups think children like. They don't. A singular point in common between this book and May Baldwin's "Three Pickles" is that in both stories an outstanding feature is made of the disobedient naughtiness of a child who is commanded, under a misapprehension, to give up its friends. In each case the child is loyal enough to resent the injustice, and to evade it; and in each case the friends themselves, discovering the disobedience, are the first to go back on the child—which is to be taken as their special sign of grace! "Now listen to me, Meg. You must do what I tell you. Whether you think it is right or wrong has nothing to do with you. It is right for you to obey me; that is what concerns you." This is said by the supposedly delightful, harum-scarum young aunt who is trying to manage the three Pickles. It all seems to me very wrong-headed; as also the remark, in a children's book in 1921, "You don't want to think twice about killing Germans." Oh dear, Miss Baldwin, why think even once about it?

ELEANOR FARJEON.

#### G. A. HENTY AND OTHERS.

**By Pike and Dyke.** By G. A. HENTY. (Blackie. 4s. 6d. net.)

**The Captain of the "Phantom."** By RUPERT CHESTERTON. (Pearson. 4s. 6d. net.)

**No Man's Island.** By HERBERT STRANG. (Milford. 6s. net.)

**The Deputy Captain.** By RICHARD BIRD. (Milford. 6s. net.)

**Off His Own Bat.** By ST. JOHN PEARCE. (Ward & Lock. 4s. 6d. net.)

**The Sky Riders.** By T. C. BRIDGES. (Harrap. 6s. net.)

**The Third Officer.** By PERCY F. WESTERMAN. (Blackie. 6s. net.)

THIS set of seven notions is exactly like last year's mixture, but not like the mixture of thirty years ago. As this is the season of goodwill we are trying very hard to believe that, if things are not what they were, then perhaps they never were. Once, perhaps, it did not matter to a boy whether a writer told his story in sentences which looked as though they had been left out in the rain all night; or whether the plot were flagrantly obvious, and the heroes and villains many sizes too large for life.

Very likely. Yet we have the evidence of "By Pike and Dyke," which—thanks to the perspicacity of Messrs. Blackie, who have issued a new edition of Henty's stories—has marched, sword in hand, cap saucily aslant, smiling and confident, down the years right into this company of six moderns, and sent them racing for cover. G. A. Henty had not an original genius. In the long array of adventure books which bear his name there is not one to be named with "Treasure Island" (is there anywhere a boys' book that can be?). But among writers of books for boys we cannot think of one who had Henty's competence in marshalling episodes, his deftness in characterization, and his knowledge of history and geography; though we may smile now when a youngster says to William of Orange, "I only ask, sir, to be put to such use as you can make of me, whatever it may be, deeming my life but of slight account in so great and good a cause."

It is easy to be tolerant and smiling with Henty after a brief acquaintance with Mr. Rupert Chesterton's hero. The things he says! He is the "terrible English officer of

## Student Christian Movement CHRISTMAS GIFTS

### THE PILGRIM : Essays on Religion.

(Second Impression in the Press.)

By T. R. GLOVER, Fellow of St. John's College, Cambridge, and Public Orator in the University. Author of "The Jesus of History," now in its 14th edition. Completing 70,000 copies. Crown 8vo. 6s. net.

"The popularity of Dr. Glover's writings is one of the most significant signs of the time. . . . we strongly commend Dr. Glover's book."—CANON E. W. BARNES in *Church Family Newspaper*.

By the same Author.

*One of the Best Reviewed Books of the Year.* (2nd edition.)

### JESUS IN THE EXPERIENCE OF MEN.

Crown 8vo. 6s. net. Companion volume to "The Jesus of History."

"A great book, greater we believe than its predecessor."—*The Challenge*.

"Will fascinate a multitude of readers by its intellectual range and fervour. . . . We have few men who could produce a short religious book so packed with suggestive ideas."—*British Weekly*.

Second impression called for within a week of Publication.

### PSYCHOLOGY AND THE CHRISTIAN LIFE.

By T. W. PYM, D.S.O., M.A., Head of Cambridge House. Crown 8vo. 4s. net. Paper 2s. 6d. net.

A pioneer book dealing with the application of the teachings of the new psychology to Christian faith and practice, including such questions as Faith and Suggestion, Sin, Repentance and Psycho-Analysis, The Teaching and Practice of Jesus, Worship, &c.

"Most books on psychology are afflicted with the deadly malady of high brows, but here at last is a book which deals with a difficult subject in a common-sense way."

### THE UNTRIED DOOR.

Just Published.

An attempt to discover the mind of Jesus for To-day. By RICHARD ROBERTS. Crown 8vo. 5s. net.

By the same Author.

### THE JESUS OF POETS AND PROPHETS.

Crown 8vo. 4s. 6d. net.

"The Student Christian Movement has established a reputation for publishing virile and illuminating literature, and this book will certainly enhance that reputation."—Record.

Second large edition now ready.

### THE UNIVERSALITY OF CHRIST.

By the Rt. Rev. WILLIAM TEMPLE, Bishop of Manchester. Crown 8vo. 4s. net. Paper 2s. 6d. net.

"Just what many people, both young students and older people, who in the present distress are desirous of thinking clearly on religious topics, are looking for."—Manchester Guardian.

### A CHILD'S BOOKSHELF.

With an Annotated List of Books on Heroism, Service, Patriotism, Friendliness, Joy and Beauty. MISS L. STEVENSON. 4th edition. Crown 8vo. 2s. 6d. net.

"This is a book which should be welcomed by all who have to do with children. We do not fancy there is anything quite like it, either in the extensiveness of the field it covers or in the skill which has made it both practical and attractive."—*The Times Literary Supplement*.

"I can't imagine a happier chance for children than to browse among Miss Stevenson's shelves. She has done them and us a great service."—DR. A. A. DAVID, late Headmaster of Rugby.

### SUPPLEMENT TO "A CHILD'S BOOKSHELF."

4d. net.

### GOD AND THE STRUGGLE FOR EXISTENCE.

By the Most Rev. CHARLES F. D'ARCY, D.D., Primate of Ireland; Miss LILY DOUGALL, author of "Pro Christo et Ecclesia"; the Rev. B. H. STREETER, M.A., D.D., Queen's College, Oxford. Crown 8vo. 4s. 6d. net.

"The problem is faced with the greatest candour and honesty. The discussion throughout is rich in suggestive and illuminating thoughts."—*Westminster Gazette*.

### CHRISTIAN EXPERIENCE & PSYCHOLOGICAL PROCESSES : With Special Reference to the Phenomenon of Auto-Suggestion.

By RUTH ROUSE and CRICHTON MILLER, M.D. Crown 8vo. 2s. 6d. net.

"The problem is discussed with much ability."—*The Times Literary Supplement*.

### A MEMOIR OF LESLIE JOHNSTON.

By EDWYN BEVAN, M.A., Hon. Fellow New College, Oxford. Author of "The House of Seleucus," &c. Crown 8vo. Cloth, with two portraits, 7s. 6d. net.

"A just and vital picture of Leslie Johnston's brilliant and lovable personality."—*New Statesman*.

All our books, together with a choice selection of other publications, can be examined and purchased at our Bookroom. Write for Catalogue and Leaflet with Suggestions for Christmas Gifts

32, RUSSELL SQUARE, LONDON, W.C.1.

## BURNS, OATES & WASHBOURNE

### CHRISTMAS SUGGESTIONS

**HENRY EDWARD MANNING.** His Life and Labours. Second Revised Edition. By SHANE LESLIE, M.A. Demy 8vo. With Illustrations. 25s. "An excellent and thought-provoking biography."—*Nation and Athenæum*.

"A new and very successful life."—*Quarterly Review*.

**THE ENGLISH DOMINICANS.** A Survey of Dominican Life in the English Province, by the Father Provincial, the Very Rev. BEDE JARRETT, O.P. With Illustrations. 18s.

"The work of a man of real learning who has made his book interesting, enlivening it by his humour and humanity."—*Times Literary Supplement*.

**A NEW HISTORY OF GREAT BRITAIN.** By E. M. WILMOT-BUXTON, F.R.Hist.S. With a Preface by the Rev. C. C. Martindale, S.J. 5s. For Secondary Schools and the General Reader.

**REBUILDING A LOST FAITH.** By an AMERICAN AGNOSTIC. 8vo. 10s.

"A powerful piece of propaganda . . . for the most part extremely interesting."—*The Church Times*.

**A LIFE'S OBLIGATION.** Geneviève de Goulet. With Preface by Father C. C. MARTINDALE, S.J.; and an Introduction by ABBÉ SERTILLANGES. 6s.

"A book to be widely read; it should be in every library and on the bookshelf of any family where there are young people."—*C.W.L. Magazine*.

**THE RULE OF ST. BENEDICT.** A Commentary by the Right Rev. DOM PAUL DELATTRE, O.S.B. Royal 8vo. 21s. net.

"The best of all modern studies of the Rule of St. Benedict."—*Studies*.

### POETRY AND ESSAYS

**FRANCIS THOMPSON.—COLLECTED WORKS.** Three Volumes—Two of Poetry, One of Prose. Demy 8vo. With Portraits in Photogravure. Sixth Edition. Per volume, 10s.

**SELECTED POEMS.** With Portrait. Thirtieth Thousand. 7s.

**ALICE MEYNELL.—POEMS.** Cloth, gilt. With a Portrait. 7s. 6d. ESSAYS. Uniform with the "Poems." With a frontispiece in Photogravure. Third Edition. 7s. 6d. HEARTS OF CONTROVERSY. Essays. 6s.

**GILBERT K. CHESTERTON.—POEMS.** Sixth Edition. Cloth, gilt. With a Portrait. 6s.

### NEW POEMS

**A STRING OF SAPPHIRES.** Being Mysteries of the Life and Death of Our Blessed Lord put into English Rhyme for the Young and Simple. By HELEN PARRY EDEN. Fcap 4to. 10s.

"Genius has gone to the making of it."—*Univers*.

"Effects . . . like effects of sea and sky . . . extraordinarily interesting."—*Nation and Athenæum*.

Other Reviews: "A sheer joy from cover to cover."—*Unquestionably a great success."—A very cheap book."*

**GLIMPSES OF THE PASSION.** Poems. Inscribed "Cordi Sanctissimo." By RICHARD LYTTON GREAVES. 2s. 6d.; 1s. 3d.

"A book of much accomplishment . . . lofty and truly devout."—*Bookman*.

"Has a solemnity and dignity worthy of its great subject."—*Devotional and musical . . . deserves a wide sale."—Univers*.

**THE MONTHS, AND OTHER POEMS.** By Sister M. BENEVENUTA (Dorothy I. Little).

With Foreword by Professor J. S. Phillimore. 2s. 6d.

"In this little book we have an angel by the wings."—*ALICE MEYNELL in The Observer*.

"Beauty and sanity are the 'notes' of these poems by Sister Mary Benevenuta, O.P."—*New Witness*.

ALL PRICES NET.

**LONDON: 28, ORCHARD STREET, W.1;  
8-10, PATERNOSTER ROW, E.C.4.**

the 'Phantom,' who aboard his ship "stood revealed for what he was—the born naval officer, organizer, leader and inspirer of men." All that! He was granted leave by the Admiralty to go to the assistance of his old friend the President of Honoria, then having a bad time from some truly awful revolutionaries, who throw poisoned darts and wear cowls, with slits for their keen eyes. Our Englishman, with his one ship, overcomes the fleet of the rebels, crushes the land forces, and rescues the President, whose gratitude he thoroughly deserves: "Never had a man a more faithful friend; never was a ruler more nobly served."

One reaches Mr. Herbert Strang by a considerable descent from Henty, but his hand is more practised than Mr. Chesterton's. Armstrong, Alexander, and Pratt, each aged eighteen, begin their holiday quietly enough, but at an inn a rude-looking foreigner makes disparaging remarks about Englishmen, and there is a fight. More foreigners then come into the story; a criminal gang of them. The boys select for their camp "No Man's Island," a lonely place on the river, and discover the evil designs of these abandoned wretches. For one thing, they rescue Pratt's uncle, whom the criminals had kept a prisoner on famine diet for five weeks. Uncle Pratt is fastened to a beam by a chain "strong enough to hold a mad bull"; and his first words to his good Samaritan nephew are: "Do you bear an olive branch from that cantankerous father of yours?" Which shows the effect of hunger upon some men. In the end all the good ones have a nice garden-party, where they tell one another what fine fellows they are.

Mr. Bird's school story will bear comparison with most. The main plot concerns a lost charter, and the solution, reserved for the last few pages, is ingenious and unexpected. There are some excellently described "Rugger" matches, quaint complications, and a host of wonderfully witty boys.

Mr. Pearce's is also a school story. He reports quite well a number of cricket matches; and we hear of boys whose wit and courage match those of Mr. Bird's. His story is chiefly about a child who "had that easy bearing which could only be the outcome of moving in educated circles," but who was employed on the staff of the school for reasons it would be unfair to young readers of the yarn to disclose.

In "The Sky Riders" Cyril's father finds the "perfect lines for a dirigible." He builds a machine which can cruise the world: "You could go from here to China without a stop, you could visit the lonely Poles, cross the snowy heights of the Himalayas, or lay bare the secrets of the unknown Bolivian forests." And Cyril goes with his father in the airship to the Sahara to rescue a kidnapped English girl. And the natives that boy kills!

"The chief engineer, Jock Angus, and the rest of the officers were seated on either side of the long table—good and true men all, typical of the great mercantile marine, without which the British Empire would crumble to dust." Mr. Westerman gets the interest of the boys in this way, and afterwards there is not a dull moment in his story of foreign piracy and British pluck.

And now we should like another hour of Henty.

## Gift-Books.

- Aldin (Cecil).** The Great Adventure. Il. Milford, 10/- n.  
**Apples and Honey: a Gift-Book for Jewish Boys and Girls.** Ed. by Nina Salaman. Heinemann, 7/6 n.  
**Arthur Mes's Hero Book.** Il. Hodder & Stoughton, 10/6 n.  
**Bailey (Margery).** Seven Peas in the Pod. Il. Harrap, 6/-.  
**Baldwin (May).** Three Pickles in and out of School. Il. Chambers, 5/- n.  
**Barnum (Vance).** Joe Strong, the Boy Wizard. Harrap, 3/6 n.  
**Bayne (Lambert).** Fidelity, as Exemplified by the Heroes and Heroines of Shakespeare (Rose and Dragon Books). 10, Adelphi Terrace, W.C.2, 2/6.  
**Birch (Vera B.).** The Green-Faced Toad; and other Stories. Il. Lane, 7/6 n.  
**Bird (Richard).** The Deputy Captain: a Public School Story. Il. Milford, 6/- n.  
**Bradby (G. F.).** The Chronicles of Dawnhope: the Story of an Up-to-Date Public School. Il. Heinemann, 7/6 n.  
**Brazil (Angela).** A Fortunate Term. Il. 5/- n.—Loyal to the School. Il. 6/- n. Blackie.  
**Bridges (T. C.).** The Land of Silence. Il. Pearson, 4/- n.  
**Bridges (T. C.).** The Sky Riders. Harrap, 6/- n.  
**Bruce (Dorita Fairlie).** Dimiss Moves Up. Milford, 6/- n.  
**Channon (E. M.).** Two from Miss Tiddeman's. Il. Chambers, 4/- n.  
**Charnley (Rev. G. H.).** The Skylark's Bargain: Talks to Boys and Girls. Allen & Unwin, 5/- n.  
**Chaudier (Christine).** The Fourth Form Detectives. Il. 6/- n.—Snuffles for Short. Il. 7/6 n. Nisbet.
- Chesterton (Rupert).** The Captain of the Phantom: Further Adventures of Capt. Vanstone. Il. Pearson, 4/6 n.  
**Children's Stories from the Bible.** Retold by Blanche Winder. Il. Ward & Lock, 6/- n.  
**Child's Chapel of Stories.** Retold from Greek Mythology. Il. Milford, 3/- n.  
**Cleaver (Hilton).** The Old Order: a Public School Story. Il. Milford, 6/- n.  
**Cooper (A. B.).** Noel Hamilton's Probation. Il. Pearson, 4/6 n.  
**Cooper (Harry).** How the Empire Grew. With a Chapter on the League of Nations. Il. R.T.S., 3/- n.  
**Cowper (E. E.).** The Mystery of Saffron Manor. Il. Blackie, 6/- n.  
**Croly (Elizabeth).** The Street that Ran Away. Il. Mills & Boon, 5/- n.  
**Cumberland (Charles).** The Seven Glass Gooseberries; and other Fairy Tales. Il. Grant Richards, 7/6 n.  
**Dark (Sidney).** The Child's Book of France. Il. Chapman & Hall, 10/6 n.  
**Defoe (Daniel).** Robinson Crusoe. Ed. by Joseph Shaylor. Il. Wells Gardner, 4/6 n.—Il. by A. E. Jackson. Ward & Lock, 6/- n.  
**Farjeon (Eleanor).** Martin Pippin in the Apple-Orchard. Collins, 7/6 n.  
**Farnol (Jeffery).** The Honourable Mr. Tawnish. Il. Sampson Low, 6/- n.  
**Finnemore (Milda).** Stories of Course. Il. by George Morrow. Oxford, Blackwell, 7/6 n.  
**Finnemore (John).** Teddy Lester in the Fifth. Il. Chambers, 6/- n.  
**Friends Over the Seas.** Il. Livingstone Press, 48, Broadway, S.W.1.  
**Gairdner (W. H. T.).** Joseph and his Brothers. Il. S.P.C.K., 3/6 n.  
**Gask (Lillian).** All about Pets: told in Stories. Il. Harrap, 6/- n.  
**Gilbert (Sir W. S.).** The Story of the Mikado. Il. by Alice Woodward. O'Connor, 6/- n.  
**Girvin (Brenda).** Betty the Girl Guide. Il. Milford, 6/- n.  
**Golding (Harry), ed.** The Wonder Book of Why? and What? Il. Ward & Lock, 6/- n.  
**Goodyear (R. A. H.).** The Boys of Castle Cliff School. Il. Blackie, 6/- n.  
**Grahame (Kenneth).** The Golden Age. Il. Lane, 6/- n.  
**Gregory (Constance).** The Castlestone House Company: a School Story of Girl Guides. Il. Pearson, 3/6 n.  
**Griffith (M. E. Hume).** Two Arabian Knights: Daoud, a Hero of the Desert, and Najib, the Donkey-Boy. Il. C.M.S., 2/6 n.  
**Henty (G. A.).** Facing Death.—The Lion of the North.—By Pike and Dyke.—St. George for England. Il. Blackie, 4/6 n. each.  
**Howard Pyle's Book of Pirates.** From the Writings and Pictures of Howard Pyle. Compiled by Merle Johnson. Harper, 21/- n.  
**Hudson (W. H.).** A Little Boy Lost. Drawings by Dorothy P. Lathrop. Duckworth, 21/- n.  
**Jacobsen (Raymond).** A Handful of Rebels. Jarrolds, 2/6 n.  
**Jolly Old Sports.** 36 col. il. by Frank Adams. Blackie, 6/- n.  
**Lagerlof (Selma).** The Wonderful Adventures of Nils. Tr. by V. S. Howard. Il. by M. Hamilton Frye. Bird, 22, Bedford St., W.C.2, 12/6 n.  
**Larken (E. P.).** The Dogfish; and other Fairy Tales. Il. Selwyn & Blount, 6/- n.  
**Leighton (Robert).** The Cleverest Chap in the School.—The Perils of Peterkin. Jarrolds, 2/6 n. each.  
**Leslie (Joan).** Pegg's Romance. Il. Milford, 6/- n.  
**Lindsay (Maud) and Poulose (Emilia).** The Joyous Travellers. Il. Harrap, 6/- n.  
**Mackie (John).** The Treasure Hunters. Jarrolds, 2/6 n.  
**Masterlinck (Maurice).** Tytyl: being the Story of "The Betrothal," told for Children by A. T. de Mattos. Il. by Herbert Paus. Methuen, 21/- n.  
**Merchant (Bessie).** Island Born. Il. Blackie, 5/- n.  
**Martin (E. Le Breton).** Sam Sutton's Scouts. Il. Pearson, 4/- n.  
**Middleton (Lydia Miller).** Their London Cousins. Il. Blackie, 6/- n.  
**Mr. Jumbo at Home.** Il. Blackie, 3/6 n.  
**Mockler (Geraldine).** The Girls of St. Bede's. Jarrolds, 2/6 n.  
**Moore (Dorothea).** The New Prefect. Il. Nisbet, 6/- n.  
**Morris (Phyllis).** The Adventures of Willy and Nilly. Il. Lane, 7/6 n.  
**My Book of Favorite Fairy Tales.** Ed. by Capt. Edric Vredenburg. Il. Tuck, 6/6 n.  
**Nightingale (Madeleine).** Ring a Ring o' Fairies. Il. by C. T. Nightingale. Oxford, Blackwell, 3/- n.  
**Nodier (Charles).** The Luck of the Bean-Row: a Fairy Tale. Il. by Claud Lovat Fraser. O'Connor, 6/- n.  
**Oxenham (Elsie Jeanette).** The Two Form-Captains. Il. Chambers, 5/- n.  
**Oxford Annual for Scouts.** Ed. by Herbert Strang. Il. Milford, 6/6 and 7/6 n.  
**Parry (Judge Edward Abbott).** Katawampus and Krab. Il. by A. Macgregor. Manchester, Sherratt & Hughes, 10/6 n.  
**Pearce (St. John).** Off His Own Bat. Il. Ward & Lock, 4/6 n.  
**Perrault (Charles).** Old-Time Stories. Tr. by A. E. Johnson. Il. by W. Heath Robinson. Constable, 15/- n.  
**Philpotts (Eden).** A Dish of Apples. Il. by Arthur Rackham. Hodder & Stoughton, 7/6 n.  
**Picture Book of Animals.** Il. Blackie, 1/9 n.  
**Pintree Boys: a Story told by a Japanese.** Tr. by Constance C. A. Hutchinson. Il. C.M.S., 6d.  
**Poocock (Doris A.).** Margery Finds Herself. Il. Blackie, 5/- n.  
**Ponting (Alice and Clarence).** The Magician's Carpet and the Garden of Enchantment. Il. Mills & Boon, 3/6 n.  
**Preston (Chloe).** The Peek-a-Boo Gardeners. Il. Milford, 6/6 n.  
**Rasmussen (Knud) and Worster (W.), eds.** Eskimo Folk-Tales. Il. Gyldendal, 15/- n.  
**Rhoades (Walter).** In the Scrum. Il. Milford, 6/- n.  
**SS. Peter and Paul.** Ed. by H. J. Ford. Il. S.P.C.K., 3/6 n.  
**Scott-Hopper (Queenie).** Angel Unawares. Il. Harrap, 6/- n.  
**Sibree (James).** Things seen in Madagascar. Il. Livingstone Press, 48, Broadway, Westminster, 2/6 n.  
**Smith (E. A. Wyke).** Bill of the Buntingforths. Il. 4/6 n.—The Last of the Baron. Il. 5/- n. Milford.  
**Stevenson (J. Sinclair).** The Friend of Little Children: the Story of our Lord's Life. Il. by Wm. Hole and C. T. Nightingale. Oxford, Blackwell, 21/- n.  
**Strang (Herbert).** No Man's Island. Il. Milford, 6/- n.  
**Take It in Time.** Talks on Thrift for Boys and Girls. By the Author of "How to Make a Fortune." Mills & Boon, 2/6 n.  
**Three Jolly Huntsmen.** Verses by Jessie Pope. Il. Blackie, 2/- n.  
**Tiddeman (L. E.).** Peppery Pat and the Others. Il. Chambers, 3/6 n.  
**Tiddeman (L. E.).** The Adventures of Jasmin. Jarrolds, 2/6 n.  
**Tiny Folks' Annual.** Ed. by Mrs. Herbert Strang. Il. Milford, 5/6 and 7/6 n.  
**Trist (E. B.).** Forerunners of Christ. Il. 4/6 n.—David. 1/9 n. S.P.C.K.  
**Turner (Ethel).** King Anne. Il. Ward & Lock, 4/- n.  
**Tynan (Katherine).** Bitha's Wonderful Year. Il. Milford, 6/- n.  
**Wallis (Gertrude).** Sunnyside Farm. Il. Daniel, 4/6 n.  
**Ward, Lock & Co.'s Wonder Book.** Il. Ward & Lock, 6/- n.  
**Warrack (Grace), ed.** From Isles of the West to Bethlehem. Pl. Oxford, Blackwell, 12/6 n.  
**Westerman (Percy F.).** Sea Scouts Abroad: Further Adventures of the "Olivette." Il. 5/- n.—The Third Officer: a Present-Day Pirate Story. Il. 6/- n. Blackie.  
**Wynne (May).** Mervyn, Jock or Joe. Il. Blackie, 5/- n.

